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TUTBURY CASTLE.

THE WESTERN TOWER.

APARTMENTS OF MARY QUEEN OF SCOTS.

TUTBURY CASTLE AND MARY QUEEN OF SCOTS.

(From Sketches, by a Correspondent.)

The Castle of Tutbury presents to the eye of the visiter little more than a straggling scene of shattered ruins. Yet, its appearance is extremely picturesque in approaching it from a distance, and particularly on the side facing Derby; the view embracing the stone bridge of three arches over the Dove, its white front relieved by the sombre trees which ascend from the water to the summit of the hill, (or rather rock,) on which the Castle stands; the little town of Tutbury, with its thatched roofs and curling smoke to the left, and the beautiful church, (a gem of *pure*, Saxon architecture, the most perfect specimen in England,) on the rise of the hill, which ends abruptly on the banks of the Dove, giving an expansive prospect as far as the eye can reach, over Staffordshire and the far-famed Peak Hills of Derbyshire. The sharp, broken outline of tower and wall, when seen from this point, bespeaks the ravages of time and war, which have reduced this once favoured place to its present state. On ascending the hill, the Castle is entered by the principal gate at the north-east angle, which is flanked by two square towers. Within the Castle area, for the first time, a feeling of its desolation must strike the visiter, as the eye roams over the wide expanse, which is unbroken by tree, shrub, or stone. It is bounded, however, by a low, crumbling wall, with a tower and a few ruined apartments breaking its monotonous round; above which the eye may wander over one of the most extensive and beautiful views of a portion of country, celebrated for its sublime and picturesque character. Keeping by the eastern wall to the left, at about 160 feet from the entrance, is a tall, isolated tower, which contained four rooms, appropriated, (according to Sir Ralph Sadler's description of the place as it was when Mary Queen of Scots was imprisoned in this Castle,) to sundry purposes:—the bottom one was used as a storehouse, the one above was "Curle's apartment, over which was the doctor's, and, at the top, the chief cook's."

This tower was then much shaken and cleft; but the breach has since widened much, the stones standing several inches apart, and the whole being considered so dangerous that a padlock is placed on the lower door, to hinder persons from ascending to the summit. This purpose, laudable as it may be, fails in debarring the curious from an ascent, as admittance is easily obtained by climbing the wall, and getting in at the arched windows, from whence the stairs may be directly reached, and, with some difficulty, ascended, as the fronts of them are so worn by repeated footsteps, that the one stair above seems to slide into the other beneath it, time having transformed them into little more than a mass of stones. The beauty of the view from this, the highest ruin of Tutbury, amply compensates for all the danger inspired by the gaping clefts in the wall, or uncertainty of foot-hold, as the unbounded prospect gratifies the eye. The Dove is seen winding its silvery stream in the plain beneath, as if depicted on a map; while, beyond it, field over field rise to view, the distance bounded by the high hills of Matlock, which in the spring of the year are tipped with snow.

Descending from this elevation, and walking by the wall, (partly built of alabaster, of which the castle rock is formed, and which is beautifully veined with red,) we reach the south-east angle, at which point a low range of buildings stands, containing the apartment where the erring but unfortunate Mary was confined. This portion of the edifice originally consisted of two large rooms, an upper and a lower one. By referring to the sketch, the square holes in the wall are visible, in which the beams of the flooring were inserted. The lower apartment, which is entered by a descent of several steps, had a vaulted ceiling; the ranges of corbels, from which the spandrils sprung, are still remaining; and the narrow, projecting ledges, formed by them, afford by their accumulation of earth, sufficient nourishment for several young brambles and other wild trees. The room is lighted by two small windows, deeply cut in the thick wall, and which must have afforded but light sufficient to display "darkness visible" when the sun was in meridian. The upper room had the advantage of two large, pointed windows, embracing a fine view, the extent of which to its luckless prisoner Mary, must have made her narrow prison more irksome and dreary. To the left of the room is a large fireplace with an ornamental band, in carved stonework of animals and stars, or flowers. Close beside it is a narrow, square aperture, cut sloping in the wall, probably, a private communication with some other apartment. The entrance to the upper rooms is from without, it being totally unconnected with the vaulted one beneath; and is gained by a winding stair, each stone of which, owing to its peculiar form, supports itself in the centre, and forms a sort of circular pillar. This stair, like the one at the eastern tower, already described, has loopholes in the shape of a cross *bommée*, for the purpose of stationing archers for its protection.

Adjoining this pile of building is another gate of entrance; and, a few yards farther, is the only part of the Castle at present inhabited. It is occupied by a farmer, whose cows may be seen quietly grazing in the "towers and halls" of the once mighty Tut-

bury, unmolested by the "din of war" or "shout of revelry," with which its noble walls once rung. Before the farmer's residence is a well of a great depth, bored by our persevering ancestors in the very bowels of the rock, to supply the garrison with water. A shed or two, and the boundary wall, are all that attract the attention, till we reach the south-west corner, where a shattered, round tower stands on a mound, in frittering decay, save and except to the lover of picturesque beauty, who, in transfering its appearance from some of the many beautiful points of view in its vicinity to his own sketch-book, has, at least the satisfaction of reflecting, that time, though it may destroy, yet, in many instances, renders that pleasing in decay, which might have been but formal and uninteresting in the days of its glory.

F. W. Fairholt.

Mrs. Howitt, in her charming *Wood Leighton*, thus refers to this interesting locality:—"On a gentle hill, we found the remains of the Castle, where the Queen of Scots was confined under the care of Sir Amias Paulett, at the time that Anthony Babington, of Dethic, and his accomplices, attempted to rescue her: maintaining a correspondence with her by means of a hole in the wall, which they closed with a loose stone; the attempt, however, only ending in their own destruction, and the Queen's removal to Tutbury, and to the care of the Earl of Shrewsbury. Like every other place of her confinement, it is a ruin. Crumbling walls, trees growing where rooms once were, and inscribed with the names or initials of hundreds of visiters; tall weeds, and melancholy yews spreading around their shade,—mark the spot as one fraught with many subjects of thought on the past and the present, on the changes of times, and of national character."—Vol. i., p. 215.

NOTES ON LOST ARTS.

(*Concluded from page* 117.)

Painting on Glass.—To painted windows, an oriental origin is ascribed, and they are said to have been introduced into England by the crusaders. But the arts of painting on glass, staining it, and the like, in modern days, are acknowledged to produce much less beautiful and durable effects, than they did when practised in the "elder day." Attempts, more or less successful, are continually made to recover the lost method of painting on glass; but a gentleman who took great interest in the subject, once told us, that there were several rich and exquisite tints in old, coloured glass, which rendered it extremely valuable; because all efforts of modern art to produce them, had hitherto been baffled.

[There is some difference of opinion upon this point, as is proved by the following extract from the Evidence of Mr. John Martin, the historical painter, before the Parliamentary Committee on Arts and Manufactures. —*Ed. M.*

"Have the goodness to give the Committee such information as you have been induced to collect on the subject of glass-painting.—Glass-painting has fallen almost to the same level as china-painting; but it might be greatly superior now to what it was in ancient times. There is an ignorant opinion among people that the ancient art of glass-painting is completely lost: it is totally void of foundation, for we can carry it to a much higher pitch than the ancients, except in one particular colour, which is that of ruby, and we come very near to that. We can blend the colours, and produce the effects of light and shadow, which they could not do, by harmonizing and mixing the colours in such a way, and fixing by proper enamelling and burning them, that they shall afterwards become just as permanent as those of the ancients, with the additional advantage of throwing in superior art."]

Papyrus Paper.—The Egyptian paper, the art of manufacturing which is lost, was in universal use along the shores of the Mediterranean, and formed, during a series of years, the chief article of the commerce of Alexandria; and to its decline, the desolation of this once mighty city is to be attributed. A curious process was adopted to render this paper more lasting:—we allude to the custom of placing, from time to time, two or three skins of parchment under it; as in the letters of St. Augustin, preserved in the library of St. Germain, and which were, a few years since, in good condition. Mr. Hughes, in his *Travels in Greece*, says of the papyrus:—"That part of the river Anassus descending from the fountain Cyane, is the only spot in Europe where this graceful plant flourishes in its natural state. The late Chevalier Landolina, in the true spirit of an antiquary, attempted to revive the ancient manufacture, and succeeded in forming a wretched substitute for linen paper, on which he sent a recommendatory address to the European Courts." The simple-hearted gentleman gained many compliments and much ridicule; and so the matter ended. Montfaucon has proved that cotton paper was in use in 1100. If so, that the art of making paper from the papyrus has fallen into desuetude, is not to be lamented. With the material of which some Indian paper is fabricated, whose surface and texture is not glossy and silky, we are unacquainted; but its roughness and brittleness, has often induced us to believe that rushes, or straw are used in its composition.

Poisons.—Various authors inform us that,

during the reign of Louis XIV., the French chemists, professional and amateurs, employed themselves in discovering, or concocting, such quick and subtile poisons, that the like, with the secret of their preparation, (in all probability, and it is sincerely to be hoped,) are unknown to us at this later period. Such were poisons, which required the wearing of a glass vizor, or a leathern one with glass lunettes, during their fabrication; since the least grains of the pulverized matters of which some of them were composed, inhaled at the mouth and nostrils, or taken in at the eyes and ears,—nay, the very effluvia of these infernal compounds,—caused instantaneous death. It is asserted, that some of the *dilettanti* in venom, did actually, either from not observing the proper and usual precautions, or from their *garde-visures* dropping off whilst they were preparing it, fell victims to their diabolical pursuits. Nor were these poisons less secretly conveyed to those who were destined to become their prey, than covertly distilled or mingled. The most agreeable and least suspicious things, as a rose, a bouquet, a letter, were often imbued with them, and proved fatal to the receivers. Davila, the well-known historian, in his *Guerri Civili di Francia*, attributes, even at an earlier period than the era of these poison-mongers, the death of the Queen of Navarre, (mother of the illustrious Henry IV.,) to a pair of poisoned gloves, which, he asserts, threw her into a slow, and seemingly, natural fever, that terminated her life in four days after the receipt of the gloves. The Huguenots, he adds, suspecting the agency of poison in her destruction, clamoured; and the King (Charles IX.) caused her body to be opened, knowing that the poison had only affected her brain; but forbade her head to be touched, under pretence, the body being sound, that it was unnecessary. This story, it is true, may be an invention of one party to render the other odious; but it is certain the Queen's demise could never have been attributed to such a cause, unles the preparation and administration of secret, subtile poisons had been notorious, even in the sixteenth century, when Davila wrote.

Chinese Porcelain.—"The Chinese," says Dunn, "had formerly the art of painting on the sides of porcelain vessels, fish, and other animals, which were only perceptible when the vessel was full of some liquor. They call this species, *Kia-tsim*, that is, 'azure is put in press,' on account of the manner in which the azure is laid on. They are every now and then trying to recover the art of this magical painting—but to no purpose."—We may here remark, that the secret of an art peculiar to the Chinese still remains with them; viz. that of manufacturing the beautiful egg-shell porcelain, so thin, semi-transparent, delicate, and fragile, of which we now and then see specimens in the cabinets of china-fanciers. Many have attributed these qualities of the china to the fineness, whiteness, and degree of crystallisation of the peculiar clay of which it is made; but others, comparing the porcelain of the present day with that of a former, believe that the Chinese, still possessing the proper material for this exquisite manufacture have lost the art already of working it to the same effect.

The Palingenesis—The Apparitional or Artificial Plant.—This most extraordinary of by-gone arts, the Palingenesis, has yet to be described. It ought, though doubtlessly once considered far otherwise, rather, we think, to be classed with the clever and often inexplicable illusions of magic, than to be gravely registered amongst the achievements of science.

"The alchemists of the sixteenth century," says Mr. Tighe, in his erudite notes to his poem on the Rose, (vide his *Plants*,) "speak of this apparent resuscitation as a thing easy and well known. The seeds, or the ashes, pounded, and prepared principally with dew, are to be exposed to heat in a close, glass vessel, when there will appear a stem, leaves, and flowers, in short, the apparition of a perfect plant, rising from the midst of its ashes. On removing the heat, the image vanishes; and it can be revived again in the same manner. This Palingenesis, as they called it, was not confined to the rose, though that plant, according to the relation, was used most frequently; nor was it confined to the vegetable kingdom: lobsters, pounded in a mortar, are said to have re-appeared in the same manner to Sir Kenelm Digby, Scottus, and others. See these authors—Kircher's *Mundus Subterraneus*, and Guillemeau, p. 200, who quotes also Quercetan, (du Chêsne,) physician to Henry IV., and De Claves, as vouchers for this story; and says that the Emperor Ferdinand III. purchased the secret at a high price. Baker, in his work on the Microscope, speaks thus of it:—

"The famous physician Quercetanus, tells a strange story of a Polonian doctor, who showed him a dozen glasses hermetically sealed, in each of which was a different plant; as a rose in one, a tulip in another, a clove (July) gilly-flower in a third, &c. When these glasses were first brought to view, you saw nothing in them but a heap of ashes at the bottom; but on the application of some gentle heat under any of them, there presently arose out of the ashes, the idea of the flower, and stalks belonging to those ashes; and it would shoot up and spread about to the due height, and dimensions of such a flower, and had the perfect colour, shape, magnitude, and all the other accidents, as if it were really the flower. But, whenever the

heat was withdrawn from it, as the glass and the included air and matter cooled by degrees, so would this flower sink down by little and little, till it would bury itself in its bed of ashes; and thus it would do as often as a moderate heat was applied or withdrawn."

See also *Bayle's Dictionary*—article *Du Chêsne.* M. L. B.

The Naturalist.

ON THE LONGEVITY OF ANIMALS.

(*Continued from page* 104.)

Cetacea.—The little that is known of the longevity of animals of this class, is favourable to the supposition of their being long-lived.

The whale, whose enormous skeleton was some time since exhibited at Charing Cross,* was concluded by Cuvier and other French naturalists, from certain data, to have been either nine hundred or one thousand years old!

Purchas states on the authority of Peter Martyr, (not the theologian,) that a king in Hispaniola had a manati, (*Manatus,*) put into a lake where it lived twenty-five years. —(*Pilgrimage*, 1617. p. 107.)

"Dolphins are reported to live about thirty years; of which thing a trial was taken in some of them by cutting off their tayles. They grow until ten years of age."—(*Bacon's History of Life*, p. 11.)

The porpoise is stated to live thirty years.

Birds.—"In this class of animals, the duration of life is by no means apportioned to the times of their growth. Most of them acquire their full dimensions in a few months, and are capable of multiplying the species the first spring or summer after they are hatched. In proportion to the size of their bodies, birds are much more vivacious, and live longer than either men or quadrupeds. Though in birds, their growth, and their powers of reproduction are more rapid [than in the mammalia,] yet they live proportionably longer. Some species of birds, as all the gallinaceous tribes, can use their limbs the moment they issue from the shell; and, in a month or five weeks after, they can employ their wings. A dunghill-cock has the capacity of engendering at the age of four months, but does not acquire his full growth in less than a year. The smaller birds are perfect in four or five months."—(*Smellie's Philosophy of Natural History*, i., 512.)

"The age of a [domesticated] bird's life very much depends on the care which is taken of it. * * * The age of house-birds is so much the more interesting, as it is only by observing it that we can know with any degree of certainty the length of birds' lives in general. Thus house-birds are of importance to the naturalist as giving him information which he could not otherwise acquire. * * * Birds live fifteen, twenty, and even thirty times longer than the time which they take to grow. This length of life is sometimes attributed to the substance of which their bones are composed being much more loose and light, and consequently, remaining porous longer than those of [mammalious] quadrupeds."—(*Bechstein's Cage Birds*, 1835. Introduction, p. 25.)

An eagle is said to have died at Vienna at the positive age of one hundred and four. From the description of Herodotus and other writers, it appears probable that the ancients originally derived their notion of a phœnix from some species of eagle, and they have, accordingly, described it as excelling all birds in point of longevity; for Manilius stated its life to be six hundred and sixty years, and affirmed that its dead body produced a worm which was by and by transformed into a young phœnix, and thus the race was perpetuated:† and Tacitus says, "Of its longevity, the accounts are various. The common persuasion is, that it lives five hundred years, though, by some writers, the date is extended to fourteen hundred and sixty-one." Pennant, writing in 1768, mentions an eagle then in possession of Mr. Owen Holland, of Conway, which was upwards of thirty-two years old.—(*British Zoology*, i., 124.)

"Among mewed hawks, some have been found to have lived thirty years, and amongst wild hawks, forty years."—(*Bacon's History of Life, &c.*, p. 10.) In the *Gentleman's Magazine* for March, 1793, it is stated, that in September of the preceding year, the newspapers reported that a ship had arrived, and brought from the Cape of Good Hope, a hawk that was captured there, having round its neck a gold collar bearing the following inscription:—"This goodlie hawk doth belong to his most gracious majestie James, King of England. A.D. 1610." Hone, in his *Year Book*, considers this bird to have been the identical one mentioned in the following extract from Weldon's *Court and Character of King James*:—"The French King sending over his falconer to show that sport, his master-falconer lay long here, but could not kill one kite, ours being more magnanimous than the French kite. Sir Thomas Monson desired to have that flight in all exquisiteness, and to that end was at 100*l.* charge in gosfalcons for that flight; in

* Engraved and described in the Mirror, vol. xviii., pp. 104—107.

† A similar mode of perpetuation has been attributed to plants. "Digby, an Englishman, and a great lover of the marvellous, in his work on the vegetation of plants, cites many experiments, by which plants reduced to ashes reproduce their appearance of plants; that is, they appear to assume the same form they had originally."—(*Reid's Literary and Historical Botany*, iii., 82.)—J. F.

all that charge, he never had but one cast would perform it, and those that had killed nine kites never missed one. The Earl of Pembroke, with all the lords, desired the King but to walk out of Royston's town end, to see that flight, which was one of the most stateliest flights of the world, for the high mountee; the King went unwillingly forth, the flight was showed, but the kite went to such a mountee, as all the field lost sight of kite and hawke and all; and neither kite nor hawke were either seene or heard of to this present, which made all the courte conjecture it a very ill omen." If Hone be right in his supposition of the identity of this hawk, brought from the Cape in 1792, with the one lost in 1610, it must necessarily have been one hundred and eighty-two years old.

"Vultures are affirmed to be long livers; insomuch that they extend their life well neare to a hundred years."—(*Bacon's History of Life and Death*, p. 10.)

The Bohemian chatterer, (*Bombycilla garrulus*,) lives ten or twelve years in confinement.—(*Bechstein's Cage Birds*, 265.)

A rose-ousel, (*Pastor roseus*,) is mentioned as having lived eight years in the possession of M. Von Wachter, the rector of Frickenhausen.—(*Ibid.*, 276.)

The ring-blackbird, (*Turdus torquatus*,) "will live in confinement from six to ten years."—(*Ibid.*, 280.)

The common blackbird, (*Turdus merula*,) "with care and a proper variety of food, will live in confinement ten or twelve years."—(*Ibid.*, 278.)

The missel-thrush, (*Turdus viscivorus*,) "lives in captivity from ten to twelve years." (*Ibid.*, 268.)

The solitary thrush, (*T. solitarius*,) "if treated with care, lives in confinement eight or ten years."—(*Ibid.*, 283.)

The song-thrush, (*T. musicus*,) "with care and properly varied food may be preserved in captivity five or six years."—*Ibid.*, 271.)

"A nightingale, (*Motacilla luscinia*,) may be kept in confinement fifteen years; whilst, in a wild state, they are never observed to exist so long in the same spot, which seems to prove that they do not attain so great an age when exposed to all sorts of accidents, both from birds of prey and birdcatchers. I have an instance of a nightingale which has lived twenty-five years in confinement."—(*Ibid.*, 297.)

The common wagtail, (*Motacilla alba*,) the grey wagtail, (*M. Boarula*,) and the yellow wagtail, (*M. flava*,) may be kept in a room five or six years.—(*Ibid.*, 332.)

The common redstart, (*Motacilla phœnicurus*,) can rarely be kept above three or four years, (*Ibid.*, 354;) but Mr. Sweet says he kept one more than six years, and adds, that it was an old bird when first caught.

Black redstarts, (*M. Tithys*,) "have been known to live five or six years in a cage."—(*Bechstein's Cage Birds*, 352.)

The wheatear, (*M. Œnanthe*,) with every attention, can rarely be preserved alive for more than two years.—(*Ibid.*, 337.)

The fauvette, (*Sylvia hortensis*,) "seldom lives more than two or three years in confinement."—(*Ibid.*, 317.)

The blackcap, (*S. atricapilla*,) will live about fifteen years.—(*Ibid.*, 315.)

Mr. Sweet says he has a whitethroat, (*S. cinerea*,) which he has had about eleven years, in as good health, and singing as well as ever; and certainly no song need be louder or more varied."

The siskin, (*Fringilla spinus*,) "may be kept from eight to twelve years."—(*Bechstein's Cage Birds*, 210.)

The redbreast, (*Motacilla rubecula*,) when domesticated, and allowed the whole range of a room, lives from ten to twelve years.—(*Ibid.*, 325.)

The wren, (*Troglodytes Europeus*,) may be kept, it is said, two or three years."—(*Ibid.*, 375.)

The titlark, (*Anthus arboreus*,) "at the best, can only be preserved five or six years."—(*Ibid.*, 256.)

A skylark, (*Alauda arvensis*,) is mentioned by Olina, which lived ten years, and another by Raczynski, which lived twenty-four years; and Bechstein says, "instances have been known of their having lived for thirty years."—(*Ibid.*, 245.)

"I have seen two woodlarks, (*A. arborea*,) which had been kept in a cage for eight years."—(*Ibid.*, 251.)

The greater tit, or ox-eye, (*Parus major*,) will live eight or ten years.—(*Ibid.*, 383.)

"I kept a cole-tit, (*P. ater*,) six years, and it then died of old age, having first become blind, and been often attacked with vertigo and giddiness.—(*Ibid.*, 386.)

The foolish bunting, (*Emberiza Cia*,) "may be preserved in health above six years, as I have proved by a pair which I kept myself for that time."—(*Ibid.*, 166.)

The cirl-bunting, (*E. cirlus*,) "may be preserved five or six years."—(*Ibid.*, 164.)

The black-bonnet, (*E. schœniclus*,) "will live five or six years."—(*Ibid.*)

Ortolans, (*E. hortulana*,) "being rather delicate, cannot often be preserved beyond three or four years."—(*Ibid.*, 161.)

Bechstein has kept a pair of snow-buntings, (*E. nivalis*,) for six years, allowing them during that period the range of his room.—(*Ibid.*, 154.)

The painted bunting, (*E. ciris*,) "may be preserved from eight to ten years."—*Ibid.*, 174.)

Chaffinches, (*Fringilla cœlebs*,) "have been known to live more than twenty-four years in a cage."—(*Ibid.*, Introduction, 25.)

Goldfinches, (*Fringilla carduelis*,) "have

been known to live sixteen years, and even twenty or twenty-four years."—(*Ibid.*, 205.)

A lesser red-poll, (*F. linaria,*) has been kept by Bechstein "for six years;" but he says they "may be kept from eight to ten years."—(*Ibid.*, 199.)

Linnets, (*F. cannabina,*) are stated by Goldsmith, often to reach the ages of fourteen and fifteen, and by Smellie, often the age of twenty-three, years.

The amandava, (*F. amandava,*) "will live from six to ten years."—(*Cage Birds*, 142.)

The Whidah-finch, vulgarly called widow-finch, (*Vidua paradisea,*) may be preserved, according to Bechstein, from eight to twelve years; but others say it will live even fifteen years.

The green-bird, (*Loxia chloris,*) "may be kept in good health for twelve years.—(*Ibid.*, 133).

Starlings, (*Sturnus vulgaris,*) "will live ten or twelve years in confinement.—(*Ibid.*, 261.)

(*To be continued.*)

NECESSITY OF FRESH AIR.

[The following observations are from a sensible and well-timed pamphlet, entitled *Hints to the Citizens of London*, by Dr. Culverwell.]

That animal existence is an organized capacity for the vital principle, and the recipients of the vital principle are the lungs, the respiration of which conveys it to all parts. Every organ of the human frame having a duty assigned to it should have that duty imposed: the muscles should be exercised, and the stomach should be supplied with wholesome food for the concoction of blood, which ceases to flow if pure air be withheld for its rarefaction. The nervous influence which directs and urges every function of the body is also essential for the well doing of the whole economy. Such is the admirable harmony existing in the several offices of life, that an infringement of any one of the conditions required for the general health, sooner or later involves all the others in the disturbance. A slight cold, a bilious headach, a pained side, or a bruised limb, *neglected*, often produces irreparable mischief. These incidents are, however, as palpable to feeling as to sight, and may be opposed by counteracting means; whereas the decline of health induced by an insufficient supply of unadulterated air, or by an abstraction of nervous energy through an excessive employment of the organs in which it abides, is so imperceptibly gradual that the evil is rarely discovered till beyond all reparation.

The instances in which these changes occur are chiefly to be met with in crowded cities, of which few present so many examples as our Babylonian metropolis. It is the soil of all others wherein life is with the greatest difficulty reared, and with the greatest rapidity matured and consumed.

Let us take an ordinary case. A country person comes up to London to fulfil some situation, say, for instance, clerk to an office, warehouseman, superintendent, or resident director to a public establishment, or haply to embark in business on his own account. He has a plentiful supply of substantial food, is well clothed, works early and late, and needs neither occupation nor amusement for the mind. We will suppose him also prosperous beyond previous expectation — though too many lack the whole of these desiderata. At the expiration of some few months, probably earlier, or it may be later, his country cousin or friend, who has not perhaps seen him for a considerable time, cannot fail on meeting him to discover a visible change in his appearance, by no means for the better. Instead of the healthy-tinged cheek, elastic gait, and spirited mirthfulness that was wont to announce his presence and his approach, the countenance is textured alike all over, of a bloodless hue, the step is flagged, and thoughtfulness and care are deeply imprinted on the mind's index. The change thus induced can be attributed only to altered habits and supplies—to excessive wear and tear of mind, to deficiency of pure and wholesome air. It is possibly true that more may be laid at the door of the mental than of the physical cause; for such is the reciprocal influence of mind and body, that when the former is depressed, by harassing and wearying pursuits, the nervous functions soon become enfeebled, the stimulus to other organs, on the health of which so much of their own power depends, is impaired and a general debility affects the system, predisposing it to any disease that may be then prevalent, or unfitting it to encounter the ordinary occupations of every day life.

There are many who are favourites of fortune, as far as the realization of wealth goes, but whose goodly increment depends upon their close application to business, and is consequently obtained only at the costly sacrifice of health. I say consequently, because twelve hours imprisonment in their money-getting laboratories, during which they are deprived of the most useful of all animal stimuli,—*pure, pure air*,—is incompatible with the tenure of health.

Many philanthropic individuals, who command the ingenuity of the many, expend large sums in perfecting the conveniences of their establishments. They lavish little fortunes in heating every crevice of their warerooms, or other abodes of those whom they shelter, and dive into the deepest recesses of the earth to procure a supply of the sister element—water, while they suffer pure air to steal in, like a thief in the night, through any hole or crevice it can find open. Nearly all the forms

of bad health among the middling ranks of life may be traced to this cause—ill ventilation. As I observed before, the effects are not immediate, and therefore disregarded, but they are ultimately sure and fatal. The premonitory symptoms are held by many as unworthy of notice—indeed, it would be considered effeminate to attend to them. The cause may be best estimated by the inverse effect produced by fresh air on the delicate and invalided.

And why is all this? Simply on account of the general ignorance that prevails regarding the property and importance of this element. I admit that it is unphilosophical to bewail that which cannot be altered, and probably the citizen may be reconciled to the evils enumerated from a conviction that they are irremediable; but I consider his to be a case the proper treatment of which needs only to be pointed out, to be pursued and only pursued, to be triumphantly successful. It is with this view the following pages are submitted, that, should they meet the eyes of those on whom the imposition of labour and civilized imprisonment depends, they may be induced to accede to the proposals of the writer, and, if not disposed to avail themselves of the same, at least to afford facilities for those in their service, where possible and practicable, if not for the general, at least for the occasional, inspiration of that heaven-sent inestimable element—UNADULTERATED AIR.

* * * * *

Change of air will be found greatly serviceable in the convalescence of young persons from illness of any kind. The youthful constitution, when depressed by disease, often hangs upon such a balance that a continuance in town, or a removal therefrom, will decide the fate of after life. The fillip imparted to it, by the magnet-like influence of salubrious and sweet air, will frequently occasion an instantaneous recovery, and the system will even seem to gather fresh vigour from the shock. These results are particularly remarkable in children. The visible improvement effected in persons suffering under what we term nervous debility—a deterioration of health rather than any specific and formal disease, proceeding from confinement, sedentary habits, and the corroding influence of care, by a temporary removal to the pure and invigorating air of the country, is the subject of daily observation.

In few instances is change of air productive of such visibly apparent benefit as in the case of sickly and delicate children; in the prevention of disease, also, it is highly valuable, though here the amount of benefit, being less obvious, is not easily estimated. The influence of the atmosphere in undermining or improving the health is very remarkable. Witness the changed appearance of a child, or family of children, removed from the country to a close part of town. In a few weeks their little, ruddy cheeks exchange the colour of the lily for that of the rose, their spirits, appetite, and activity, no longer betray their presence, and they not unfrequently wither and die; whereas the inverse result is the consequence of a removal from a London street to a country village.

Every opportunity should be embraced to afford to children the inhalation of country air; and, where it can possibly be prevented, they should never be reared in confined towns. An eminent writer* holds it so important that children should be brought up in the country, or reside there at least a part of the year, that he considers parents having the means, and neglecting to avail themselves of them, deficient of one of their first duties.

It is with feelings of the most grateful recollection I can bear testimony to the extraordinary resuscitating effects of change of air on an invalid child of my own. The case occurred in the commencement of last spring. The patient was a little girl aged ten years, whose health, owing to a residence in London, and from being restricted to the range and atmosphere of a cramped and ill-ventilated house, had been on the decline for some time past. As her illness advanced, which it did despite active medical treatment, she became paralytic, and lost the entire use of her limbs, in which state she remained for several weeks. Availing ourselves of the earliest opportunity, we removed her down to Gravesend, and on the very day of her arrival, and the very moment of her alighting at the apartments we had taken for her, we had the unspeakable gratification of beholding her *stand*, and even *walk*, and in a few days she entirely recovered.

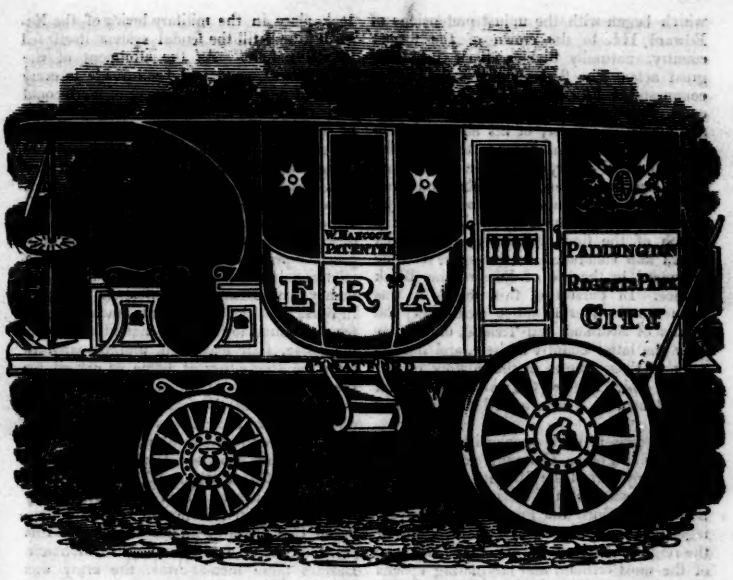
* Dr. J. Clarke.

Useful Arts.

HANCOCK'S STEAM-CARRIAGE, "ERA."

This handsome and commodious carriage was completed by Mr. Hancock about two years since, and has from that period carried many thousand passengers in perfect safety. The ingenious inventor has run this carriage with the Autopsy, also built by him; but he considers the Era to have performed the same distances in a manner superior to the Autopsy, or any other carriage he had previously built or known. The consumption of coke by the Era, Mr. Hancock states at from 8 to 12 lbs. a mile, and about 100 lbs. of water for the same distance.

Seeing that the practicability of running Steam Carriages upon Common Roads has for some time been established, we are surprised that their adoption has been, in so many cases, superseded by the more costly plan of railways. Of the advantages of the



(Hancock's Steam Carriage, "Era.")

former there can be no doubt, especially as the Parliamentary Committee of Inquiry have long since reported such advantages to be as follow:—

"The Committee submit the following summary of the evidence, given by the several witnesses, as to the progress made in the application of steam to the purposes of draught on common roads.

"Sufficient evidence has been adduced to convince your Committee,—

"1.—That carriages can be propelled by steam on common roads at an average rate of ten miles per hour.

"2.—That at this rate they have conveyed upwards of fourteen passengers.

"3.—That their weight, including engine, fuel, water, and attendants, may be under three tons.

"4.—That they can ascend and descend hills of considerable inclination with facility and safety.

"5.—That they are perfectly safe for passengers.

"6.—That they are not, (or need not be, if properly constructed,) nuisances to the public.

"7.—That they will become a speedier and cheaper mode of conveyance than carriages drawn by horses.

"8. — That, as they admit of greater breadth of tire than other carriages, and as the roads are not acted on so injuriously as by the feet of horses in common draught, such carriages will cause less wear of roads than coaches drawn by horses.

"9.—That rates of toll have been imposed on steam-carriages, which would prohibit their being used on several lines of road, were such charges permitted to remain unaltered."

New Books.

A HISTORY OF THE LIFE OF EDWARD THE BLACK PRINCE.
By G. P. R. James, Esq.

[It is now just four years since we congratulated the reading public upon the appearance of Mr. James as an historian, viz.—at the publication of his *Life of Charlemagne*. This excellent work is part and parcel of a design to illustrate the History of France by the Lives of her Great Men; and the work now before us appears to be a portion of a like design in respect of England, as it not only relates the personal history of the Black Prince, but also of the various events connected therewith, which occurred during the reign of Edward the Third, King of England. The author's plan will, however, be better explained in his own words:]

The struggle between France and England,

which began with the unjust pretensions of Edward III. to the crown of the former country, naturally divides itself into four great acts. The first comprises the Gallic conquests of Edward and his son; the second, the cunning and gradual, but bold and masterly, recovery of his alienated territory, by Charles V. of France; the third, the re-conquest of nearly the whole of the disputed country by Henry V. of England; and the fourth, the expulsion of the invaders by Charles VII. It was my wish to give a sketch of the first of these epochs, which began and concluded in the space of time embraced by the life of Edward the Black Prince. In pursuit of this object, it was open to me, either to notice particularly the affairs of Scotland and Ireland, or to pass over the latter country entirely, and only to refer to those events in the history of the former, which affected the immediate subject of my labours. I determined on the latter course.

[The present work opens with a view of the state of France, Germany, and England, in the early part of the fifteenth century, and points out some of the causes which contributed to produce the great military advantages that the latter country obtained during the reign of Edward III., undoubtedly, one of the most brilliant and fascinating epochs in our history. The circumstances preceding the birth of the Black Prince are next related; and, of that great event, which took place at Woodstock, June 15, 1330, it is felicitously remarked: "it appeared as if all the magnificent actions which that infant hand was afterwards to perform, were spread out in glorious array before the eyes of his father's subjects. Every one throughout that land known of old by the endearing name of merry England, rejoiced—the peasant, the noble, and the King; a popular enthusiasm, with prophetic gladness, welcomed the coming of the gentlest of heroes, and the noblest of conquerors." Of the infant prince it is observed that at the age of three years, his father granted him the rank of Earl of Chester; the next dignity conferred on him was that of a dukedom, the first ever created in England: on the death of his uncle John of Eltham, Earl of Cornwall, that county was raised into a duchy, and the ducal wreath was bestowed upon the Prince, then in his seventh year.

The war of Edward III. with France occupies a space in the work commensurate with the importance of the subject; from which we quote a few pages, showing the]

Movable Military Force of England.

At the Norman conquest the land had been generally divided, and its population and capabilities had been ascertained at the time of the compilation of the famous Doomsday Book, from which period but little change took place in the military levies of the English kings, till the feudal system itself fell into disuetude. As the allotment of the territory conquered had been made in every different proportion that favour or merit could indicate, it was found necessary to ascertain, by some fixed rule, the quota of men-at-arms which each baron might be called upon to bring into the field according to the extent of land that he possessed. The various estates, therefore, underwent an imaginary subdivision into portions called knights' fees, one of which, in the reign of Henry II., was supposed to produce 20*l.* per annum, bearing a relative value of nearly 300*l.* of our present money, considering the difference of prices in those days and the present. Each knight's fee was bound to furnish a man-at-arms with his horse, fully accoutred, and prepared to serve the king either at home or abroad for the space of forty days; and according to the number of knight's fees comprised in an estate, the lord thereof was obliged to supply his contingent to the royal army. The body of cavalry thus constituted, when fully called out, amounted to about 60,000 men; but, from various causes, which it is not necessary to investigate in this place, it seldom happened that so large a force of men-at-arms ever took the field with an English monarch. Besides these men-at-arms, the army was accompanied by a lighter sort of cavalry soldiers, called Hobelers, few in number, and principally serviceable in reconnoitring an enemy, or harassing him on a march.

The infantry of the English armies of that day was of a very mixed kind, and was chiefly raised amongst the tenants and retainers of the great barons; a bold, hardy, and resolute race, alike fearless of danger, and skilful in the use of their various weapons. The chief of these weapons, the most tremendous, the most serviceable, and that to which England owed more than half her victories, was the bow; the simplest of all offensive arms, but one of the most fatal. The archer of England, who for four centuries formed the strength of the British infantry, relied chiefly on this weapon and the four-and-twenty arrows with which it was accompanied. He was not, however, without other arms, both offensive and defensive; and when he first stood in the ranks ready for service, before fatigue or accident had caused him to abandon any part of his accoutrements, he was furnished with a steel cap, a brigandine or leathern coat plated with iron, a short sword, and a dagger. Sometimes a pike was added, and a leaden-headed mallet; and, on all occasions of approaching strife, the archer bore a long, pointed stake, which, being planted firmly in the ground, with the point protruding outwards, formed an excellent chevaux-de-frise when the bowmen were charged by men-at-arms. Bill-bearers and

pikemen, together with an irregular body armed with heavy malls, and other less formidable weapons, made up the rest of the infantry force; but the men-at-arms and the archers were the true strength of the English armies.

Although each baron commanded the troops he brought into the field, a regular scheme of subordination was not wanting. The cavalry was divided into bodies consisting of thirty-five men, headed by their constable, and of one hundred and fifty commanded by a knight banneret, while a long gradation of superior officers ascended step by step to the commander-in-chief for the time being. The infantry was likewise portioned into small bodies of twenty, led by a vingtener, five of whom were placed under the command of the centenary, or chief of one hundred. The strict amount, however, was very seldom closely adhered to, and, by a comparison between the numbers of soldiers and of officers reported on various occasions, we find that the vingtener sometimes had under him at least fifty men, and the banneret very often could not muster above seventy.

Such were the elements of the army that Edward employed his utmost energies in collecting and disciplining, during the time which intervened between the taking of his resolution and the execution of his purpose. His letters were directed to every barony and every county, calling out the local force for the defence of the territory, and commanding the raising and training of all those who were willing from zeal, or obliged by duty, to accompany the monarch beyond the seas; and officers, called apparators, were sent down to the spots where these levies were carried on, in order to enforce the commands of the king, and inspect the state of the recruits. Immense and increasing exertions were made in every quarter of the kingdom; and from sea to sea the whole of England rang with the din of arms and the bustle of preparation.

[The Siege of Hennebon is one of the most celebrated points of this portion of the history, and we must find room for the]

Heroism of the Countess de Montfort.

The aspect assumed by the garrison from the very first, announced to Charles of Blois that the most difficult siege he had hitherto undertaken was before him. No sooner were his forces seen approaching than the *ban cloche*, or great alarum bell, rang out from the watch towers; and by the time he had advanced to within a bow-shot of the city, a crowd of armed men presented themselves at the palisades to bid him defiance. Some skirmishing took place on the very day of his arrival, which terminated greatly to the disadvantage of the assailants; but the next morning by day-break a more regular attack was begun upon the barriers, and a combat commenced which lasted till noon. At that hour, however, the storming parties of the French had suffered so greatly that their leaders judged it necessary to retire, which they did not effect without very serious loss. Notwithstanding the number of killed and wounded, the retreat of these parties gave great dissatisfaction to the principal commanders, who caused the assault to be instantly renewed by fresh troops; but these were also met by the most invincible resistance, and the contest recommenced with additional fury. The Countess of Montford herself, armed and mounted, rode from place to place, encouraging her troops to spare no effort in defence of the town; and matrons and girls, ladies of high rank and the wives of simple fishermen, were all employed in carrying up stones to the battlements for stronger hands to dash down upon the heads of the assailants. Such a spirit would defend a mole-hill against a lion; and Joan of Montford soon found the means of forcing the besiegers to abandon their first attempt to storm the town.

Climbing from time to time one of the highest towers of the city, to watch the dispositions of the enemy, she at length perceived that the whole of the French army had been drawn out to a distance from their camp, some to aid in the assault, and some to gaze at its progress; so that the tents and baggage of her adversaries remained with a very slight defence. With that rapidity of combination and boldness of resolve which instantly sees an advantage and seizes the means of obtaining it, she perceived the rashness of her opponents, and determined to improve the opportunity that their negligence afforded. Descending in haste from the watch-tower, she mounted her horse; and, collecting a party of about three hundred men, issued forth from one of the gates which was free from attack. By a circuitous route, and a covered path, she gained the rear of the enemy without being discovered; and, entering their camp, set fire to it in every part finding none to oppose her but a few servants and horse-boys. Thus, before the French commanders were aware of their camp being in flames, or could reach it to extinguish the conflagration, everything was destroyed; and though the whole army at once abandoned the attack of Hennebon, and ran with all speed to ascertain the cause and the extent of the damage, nothing presented itself but fire and confusion. Don Louis of Spain was the first who was informed that the Countess of Montford herself was the person who had executed so bold an enterprise; and, gaining intelligence of her route, he pursued her with a large force, and the prompt activity of vengeance. The Countess in the meanwhile had perceived the first movements which the French

army had made in their hurry to reach their camp; and finding herself cut off from the city, had shaped her course in the opposite direction. Well aware too that safety could alone be found in speed, she hurried on without pause; and though several of her followers, whose horses were less swift than the rest, fell into the hands of the Spaniard and his companions, she herself reached Auray in security, and was received with joy, which was heightened by the news of the exploits she had just performed.

[Our next extract relates to the social prospects of the country, at the termination of the war, and its]

Trade and Commerce.

Edward III. not contented with the system which he found established, resolved, as far as possible, to render the great towns of his kingdom places of general traffic; and though he did not in any degree discourage the temporary markets which were afforded by the fairs, he determined to create emporiums, in a number of particular cities, with which foreign merchants might be encouraged to trade by the certainty of finding at all times the objects and the means of commerce. For this purpose he appointed certain towns as the sole places for receiving the customs granted to him by parliament upon the principal productions of the country, and for exporting that portion of such commodities which was not required for internal consumption. These staple towns, as they were called, were fifteen in number; and Newcastle, York, Lincoln, Norwich, Westminster, Canterbury, Chichester, Winchester, Exeter, Bristol, Caermarthen, Dublin, Waterford, Cork, and Drogheda, received the privilege of trading in wool, wool-fells, leather, lead, and tin, which right was guarded and extended by a number of laws and provisions.*

It may be doubted whether Edward saw the whole consequences of this measure, but it was accompanied by one far more extraordinary; he absolutely and entirely prohibited the exportation of staple commodities by English merchants,† and the whole views of his commercial policy seem to have been directed to the attraction of foreign traders to our shores. Whether, in a deliberate conviction of the great communication which this law would bring about with foreign nations, he lost all fear of hampering a commercial spirit which he saw must inevitably arise amongst his own subjects and burst all restraint, or whether he merely provided for the moment, and enacted the statute to encourage the merchants of other countries without considering the temporary inconveniences which might flow from it to his own subjects, must ever be in some degree problematic. An unity of purpose, however, seems to exist between this law and the measures which he took to introduce foreign arts into England by the importation of skilful workmen from other lands, which goes far to justify us in believing that both measures were the fruit of thought and foresight. In pursuit of his commercial views he evinced little anxiety to promote an adventurous spirit amongst his own people; and in regard to manufactures, he took no heed of the complaints and resistance of native artisans. But his policy has been justified by very extraordinary results; and, in ignorance of many of his motives, it would be hard to say that those parts of these laws which seem most objectionable, and which caused the most frequent murmurs, were not necessary at the time they were enacted.

Long prior to his accession, numerous companies of foreign merchants had been established in London; and during the two preceding reigns, we find that Rome, Genoa, Florence, Lucca, and other Italian states, possessed regular trading establishments in the English capital. The ancient hatred of the populace towards these strangers, however, had not abated; and, on the new provocation afforded by Edward in the introduction of such immense numbers of foreign artisans, it required all the power and vigilance of that great monarch to prevent the commission of the most brutal outrages.

[A few pages onward are these interesting passages on the]

State of the Arts.

The method of working all the metals then known was skilfully exercised in England; and we have reason to believe, that the number of goldsmiths and jewellers which London alone contained was immense.‡ The works produced from their furnaces were often richly wrought, embossed, and enchased, but displaying far more skill and

* Statutes, 27 Edward III.

† Statuta nova Edward III. ann. 27. cap. 3. Even after having read the statute attentively as it exists in the original French, I could not satisfy myself that such was the precise meaning, and fancied that by the third clause Edward might have meant to guard against the export of staple commodities by English merchants, only when they had not passed the staple towns; but the statute of the 43rd of the same monarch, cap. 1., explains the former one, and shows that the prohibition was strict and unqualified.

‡ Rymer, tom. ii. part iv. The quantity of gold and silver plate which we find in use shortly after this period is hardly credible; for when the palace of the Duke of Lancaster was burnt, in 1381, it was declared upon oath that the silver and gold plate would have loaded five carts; and yet Edward, the father of the Duke, in the early part of his reign, was obliged to pawn his crown to procure money for prosecuting the war, which shows an extraordinary change in the situation of the country, effected during his life. In different places in the fourth part of the second volume of the Fœdera, we find allusions which prove that the trade of goldsmith was at this time one of the most prosperous in England.

industry than taste. The practice of gilding other metals also was common; and we find statues of copper gilt still existing, which are clearly attributable to this age, and display no small genius on the part of the artist. The art of the sculptor, indeed, had been greatly improved in England during the thirteenth century, and was much encouraged under the reigns of the three Edwards; so that no models were wanting to the founder, and a great advance was evidently taking place towards a better taste than had hitherto prevailed.* What degree of progress painting had made at this time can scarcely be told. The art of illuminating manuscripts with miniatures, representing various actions of the persons spoken of, is of a very ancient date, and towards the present time arrived perhaps at the highest pitch of perfection which it ever obtained. Much more laborious works, however, were undertaken by the pencil, especially in the reign of Edward III.; and we find long descriptions of pictures, representing battles, processions, and ceremonies, which must have contained an immense number of figures. These were generally painted upon the walls; and it would seem that the halls and chambers of all men of competent fortune were thus adorned, as well as the interiors of the churches and of the royal palaces. Scarcely a vestige of these performances now remain, whereby to form an opinion in regard to the taste and skill of the artists; but it appears from Chaucer's description of one of his Canterbury pilgrims, that painting was amongst the most esteemed accomplishments of the age.

[We are compelled to pass over the entrance of the Black Prince into active life; his being created Prince of Wales; and his expedition with his father to France in his sixteenth year—to come to the close of the]

Battle of Cressy.

In the meanwhile, Edward Prince of Wales held firmly his station in the midst of the battle; and from three o'clock, till night, maintained the fight without yielding a single step to all the efforts of the French. Gradually, however, the assailants became less numerous, the banners disappeared, the shouts of the leaders and the clang of arms died away; and the silence which crept over the field, announced that victory was complete in the flight of the enemy. An immense number of torches were now lighted through the English lines, to dispel the darkness which had by this time come on; and the monarch of the victors, quitting for the first time his station on the hill, came down to clasp his conquering boy to the proud bosom of paternal affection. "God give you perseverance in your course, my child!" exclaimed the king as he held him in his arms. "You are indeed my son! Nobly have you acquitted yourself, and worthy are you of the place you hold!"

The young hero had hitherto felt alone the urgent necessity of immense exertion. He had fought for his father, for his country, and for his own honour; and in the energy and excitement of the fearful strife in which he had been engaged, had probably forgotten everything but the immediate efforts of the moment. But now, clasped in the mailed arms of his father and his king, he must have felt, for the first time fully, that he had passed nobly through an arduous enterprise, had fought a great battle, and won a mighty victory; and overcome by his own sensations and his father's praise, he sank upon his knees before the monarch, and prayed his blessing after such a day of glory and of peril.

In the same spirit of humility, Edward and his host rejoiced over their victory. No songs of triumph, no feasting and merriment, were permitted: but the King and his soldiers, by the solemn service of the church, offered up their thanks to God, for the success that he had granted; and thus ended the battle of Cressy.†

[We intend returning to this staple work, which is a truly valuable addition to historical literature.]

* Montfaucon, Mon. de la Monar. Franc.

† In describing this battle, I have followed, throughout, the account of Froissart, except where it is contradicted by the letter of an eye-witness, Michael Northburgh. Villani has occasionally furnished particulars not mentioned in Froissart; and Knighton and Walsingham have also afforded some information; but I have still given a preference to the statements of the Chronicler of Hainault, because, as he especially mentions, his account was derived both from the English who were present on the one hand, and from the followers of John of Hainault, on the other.

In the account I have given it will be seen, that I have made no mention whatever of the use of cannon at the battle of Cressy. I find not, the slightest reason, except the assertion of Villani, who very evidently had but a faint idea of the engine he mentions, to suppose that they were employed upon that occasion, and every reason to suppose that they were not. The march of Edward through Normandy, and his retreat upon Cressy were so rapid, that it is impossible his army could have been encumbered with any of the great military engines at that time in use. The care with which he avoided attacking any fortified place would seem to prove that he had none even of the usual implements for siege along with him; and the passage of the Somme at Blanche Tache presented an obstacle to the conveyance of artillery which, in those days, must have been insurmountable. The mistaken idea that he had carried a train of cannon from England I believe to have originated in the use he made of them in the subsequent siege of Calais; but at that time, it must be remembered, he had every opportunity of receiving them from England; whence he was daily supplied with men and ammunition. Had cannon been used at Cressy, Froissart could not have avoided mentioning the fact, especially as he states the various arms employed, and examines particularly which sort of troops effected most against the French; nor is there any recorded instance of cannon having been used, except in the attack or defence of fortified places, for many years after this period.

The Public Journals.

RIBBLEDIN: OR, THE CHRISTENING.

By the Author of "Corn-Law Rhymes."

No name hast thou? Then, streamlet
That lovest Rivilin,*
Here, if a bard may christen thee,
I'll call thee "Ribbledin:"
Here, where first murmuring from thine urn,
Thy voice deep joy expresses;
And down the rock, like music, flows
The wildness of thy tresses.

Here—while beneath the umbrage
Of Nature's forest-bower,
Bridg'd o'er by many a fallen birch,
And watch'd by many a flower,
To meet thy cloud-descended love,
All trembling, thou retirest—
Here will I murmur to thy waves
The sad joy thou inspirest.

Dim world of weeping mosses!
A hundred years ago,
You hoary-headed holly tree
Beheld thy streamlet flow:
See, how he bends him down to hear
The tune that ceases never!
Old as the rocks, wild stream, he seems,
While thou art young for ever.

Wildest and lonest streamlet!
Grey oaks, all lichen'd o'er!
Rush-bristled isles!—ye ivied trunks
That marry shore to shore!
And thou, gnarl'd dwarf of centuries,
Whose snak'd roots twist above me!†
Oh, for the tongue or pen of Burns,
To tell you how I love ye!

Would that I were a river,
To wander all alone,
Through some sweet Eden of the wild,
In music of my own;
And, bath'd in bliss, and fed with dew
Distill'd o'er mountains hoary,
Return unto my home in heav'n,
On wings of joy and glory!
Or that I were the lichen,
That in this roofless cave,
(The dim geranium's lone boudoir,)‡
Dwells near the shadow'd wave,
And hears the breeze-bow'd tree-tops sigh,
While tears below are flowing,
For all the sad and lovely things
That to the grave are going.

Oh, that I were a primrose,
To bask in sunny air,
Far, far from all the plagues that make
Town-dwelling men despair!
Then would I watch the building-birds,
Where light and shade are moving,
And lover's whisper, and love's kiss
Rewards the lov'd and loving!
Or that I were a skylark,
To soar and sing above,
Filling all hearts with joyful sounds,
And my own soul with love!
Then, o'er the mourner and the dead,
And o'er the good man dying,
My song should come like buds and flowers,
When music warbles flying.

Oh, that a wing of splendour,
Like yon wild cloud, were mine!
You bounteous cloud, that gets to give,
And borrows to resign!

On that bright wing, to climes of Spring,
I'd bear all wintry bosoms,
And bid hope smile on weeping thoughts,
Like April on her blossoms;
Or like the rainbow, laughing
O'er Rivilin and Don,
When misty mornings calleth up
Her mountains one by one,
While glistering down the golden broom,
The gem-like dew-drop raineth,
And round the little rocky isles
The little wave complaineth.

Oh, that the truth of beauty
Were married to my rhyme!
That it might wear a mountain charm,
Until the death of time!
Then, Ribbledin! would all the best
Of sorrow's sons and daughters
See truth reflected in my song,
Like beauty on thy waters.
No longer nameless, streamlet
That marriest Rivilin!
Thenceforth lone Nature's devotees
Would call thee "Ribbledin,"
Whenever listening where thy voice
Its first wild joy expresses,
And down the rocks all wildly flows
The music of thy tresses.

Tait's Magazine.

* One of the five rivers of the district around Sheffield, called Hallamshire.

† A remarkable tree growing over the fall.

‡ The cranesbill, or wild geranium, grows beautifully on the little rocky islands of this secluded and romantic tributary.

THE SPANISH SCHOOL OF PAINTING.

The characteristic which is common to all the Spaniards, is the brown twilight they throw over their works. To them, shade and gloom seem to be what light and colour are to the Venetians and to Rubens. To be felt in perfection, Spanish pictures ought to be seen, as they are in Marshal Soult's gallery, without the contrast of the Italian schools. The spectator is at once removed into an assemblage of forms, which gradually emerge from the dark mass, as the eye fits itself to their obscurity. Here and there a broader light glares across the murky canvass, but it is the light of a torch, not of day. In a dozen pictures hung round a room, you will not descry one flash of colour, except in those of Velasquez, who occasionally belts his gallants with a sash of carnation; and of Murillo, who varies his expression by the fusion rather than by the contrast of colours.* The saints and martyrs are all of them represented in the attitude of a calm and intense melancholy; but few of

* Two of the finest landscapes in the world, and, we believe, almost the only genuine works of that class which their respective authors ever painted, are the pictures of their respective birthplaces by Titian and by Murillo: the one in the possession of the Marquis of Westminster; the other recently exhibited in London. The Venetian artist has thrown over the rocks and waters of his native Cadore, the "broader, browner shade," with that fullness and warmth of hue which we meet with in his historical works. But Murillo has given a wilder character to the village of Pilas, in his own Andalusian mountains; a torrent dashing down from stupendous rocks till it is lost in an unfathomable pool beneath, a castle on the crest of the cliff, and a rude bridge over the ravine, mark the awful scenery in which the painter was born; whilst the cabin on the hill-side, the fowls picking their grain at the door, and the mules slowly winding along, display the variety of the artist's talent, and, perhaps, recall the simplicity of his early life.

them exhibit the pangs of animal suffering as in Rubens, or the exhaustion of animal endurance as in Annibale Caracci. In one picture by Morales, now at Paris, the Christ himself is clothed in a black robe, which sweeps the earth as he bends beneath the weight of the cross.

But the Spanish artists excel more in the general sentiment which their compositions convey, than in delicate or lofty expression. The countenance and the forms in their pictures remind one of a portrait, rather than of an ideal conception. None of them approach the great Italian or German artists in the expression of the Saviour's countenance. Velasquez gives to some of his female saints a character of inexorable beauty and stern resolution, which is almost too harsh for the subject; but many of his St. Catherines and St. Cecilias have the flushed cheek and tainted charms of the courtesan. We seek in vain amongst the mysterious works of Spanish painters for that expression which so admirably portrays the emotions of the heart and the powers of the intellect, in the heroic style of Titian, or the sweet and thoughtful compositions of Raphael. This distinction accurately corresponds, not only to the differences between the national character of Italy and of Spain, but to the historical features of the times. If Titian was the painter of Charles V.—of that magnificent and ambitious prince, whose acts and aspirations were not unworthy of the last age of chivalry and the first of renovated art,—the Spanish painters were the artists fitted to be the contemporaries of Philip II., and to adorn the gloomy precincts of the Escurial.—*British and Foreign Review*, No. 5.

A FLEMISH PICTURE.

Mrs. Calcott gives the following lively description of one of the best pictures of the early Flemish school, by a painter who was peculiarly successful in this style:—

"There is one picture of this kind by an ancient Flemish artist, of such transcendant merit, that I shall endeavour to describe it as a model for this treatment of historical subjects. The picture is by Hemelink, and is now in the possession of the King of Bavaria.

"The shape of the picture is long and narrow, and the horizon is placed very high, by which means room is given for the different actions represented. One rich and varied landscape fills the whole picture, forming the background to the groups of actors in the history, which are placed with consummate skill, and so ordered by means of linear and aërial perspective, as to produce a most attractive whole, while each part is carefully dealt with.

"The subject is usually called the Journey of the Three Kings, or Wise Men to worship the Infant Jesus; but the picture has two episodes, the Adoration of the Shepherds, and the Resurrection and Ascension, one of which occupies the right side, and the other the left.

"The extreme distance is formed of a ridge of hills, a little in advance of which three mounts are distinguished, and the ridge is farther broken by an inlet of the sea, over which the sun is rising in splendour. The shape of the bay is graceful, and it is enlivened by ships; the shore has wood and sand, and the termination of a great road to diversify it. One of the mounts forms a promontory to the left of the mouth of the bay, which is on the right of the picture. Between it and the second mount is seen the star, not interfering with the splendour of the sun, but having a bright, distinct light of its own.

"We may suppose it discovered at once by three groups, apparently engaged in worship, on the summits of the three mounts. On account of their great distance, they are just indicated; the only thing distinguishable in each being a coloured banner.

"At the foot of the first mount, a river winds through the country, and appears as if it found an outlet to the bay behind a rising ground near the middle of the picture, on the slope of which, forming also the middle distance, stands the city of Bethlehem; and outside of the gates, quite in the foreground, is the place of the Nativity.

"From the country of the kings, a road which crosses the river by a bridge, leads to Bethlehem, and along this road the kings are seen advancing, each with his proper attendants, armour, and banner. Baldasser, the Moor, has a white banner, on which a negro in red is painted; Melchior, the eldest king, has a blue banner, distinguished by a golden moon; and Caspar, the third king, has a banner also blue, but speckled with white stars.

"These, with their retinue, all meet near the bridge, which they cross, and enter Bethlehem together. The figures are repeated at the meeting, and at the city gates. While in the town, the train of the wise men disperse themselves through the streets, mixing with the inhabitants, while, in an open corridor, the three kings are seen eagerly conversing with Herod. Once more they are seen taking leave of him before they are finally brought to the feet of the infant Saviour, who seated on the lap of his Virgin Mother, receives them with a benignity and grace worthy of the pencil of Raffaelle himself.

"Of the skilful grouping of the central subject, commonly called the Wise Men's Offering, of the beautiful and true action of each person, the rich dresses of the attendants, the drawing of the figures, and also

that of the horses and camels, it is not my province to speak any more than of the exquisitely finished execution. Yet all these assist the history powerfully, and we might have been satisfied that all was told.

"But the painter did not rest here. On a broad road, winding along a rocky valley, the kings are once more seen, after having paid their homage to the Christ, going to their own land by a different way. Some of their attendants have already reached the shores of the distant bay, and are preparing the ships to receive their masters.

"Meantime, the effects of Herod's disappointment are discoverable. On the other side of the town of Bethlehem, towards the bridge, the murder of the innocents takes place; it is distant enough to veil its horrors, near enough to distinguish the facts. But we are assured that the child, and his mother, and Joseph, are safe; for we see them on the road to Egypt, on the same side of the picture whence the southern king arrived. As they pass, an idol, placed upon a column, bows and falls,

While each peculiar power foregoes his wonted seat.

"And thus the history of the Adoration of the Three Kings, or Wise Men, with its immediate consequences, is completed."

Ibid.

The Gatherer.

The Ruling Passion.—M. Brillat-Savarin, a judge of the Court of Cassation, member of the Legion of Honour, and one of the most distinguished French gastronomists, emigrated to America during the Reign of Terror. One day, on his return from a shooting expedition, in which he had killed a wild turkey, he fell into conversation with Jefferson, who began relating some interesting anecdotes about Washington and the war, when, observing the abstraction of M. Brillat-Savarin, he stopped, and was about to go away:—"My dear sir," said our gastronomer, recovering himself by a strong effort, "I beg a thousand pardons, but I was thinking how I should dress my wild turkey."

Strasbourg Pies.—These delicacies cannot be prepared without the livers of geese; and there is a strange admixture of cruelty and humour in the following defence of the mode of obtaining the livers of the requisite size:—"It is necessary," says a writer in the *Almanach des Gourmands*, "to sacrifice the person of the animal. Crammed with food, deprived of drink, and fixed near a great fire, before which he is nailed by his feet upon a plank, this goose passes, it must be owned, an uncomfortable life. The torment would be altogether intolerable, if the idea of the lot that awaits him did not serve as a consolation. But this perspective makes him endure his sufferings with courage; and when he reflects, that his liver, bigger than himself, larded with truffles, and clothed in a scientific *paté*, will diffuse all over Europe the glory of his name, he resigns himself to his destiny, and suffers not a tear to flow."

Red Tape.—Curran, when Master of the Rolls, once said to Grattan, "You would be the greatest man of your age, Grattan, if you would buy a few yards of red tape, and tie up your bills and papers." This was the fault and the misfortune of the late Sir James Mackintosh; he never knew the use of red tape, and was utterly unfit for the common business of life. That a guinea represented a quantity of shillings, and that it would barter for a quantity of cloth, he was well aware; but the accurate number of the baser coin, or the just measurement of the manufactured articles to which he was entitled for his gold, he could never learn, and it was impossible to teach him. Hence, his life was often an example of the ancient and melancholy struggle of genius with the difficulties of existence.—*Mr. Sidney Smith.*

Deference is the most complicated, the most indirect, and the most elegant of all compliments.—*Shenstone.*

Canine Sagacity.—On the 13th of this month, a large shaggy spaniel dog, of the Scotch breed, was given to a gentleman about to journey into Kent, by Mr. Phillips, the respectable proprietor of the Swan Tavern, Hungerford Market. The dog was conveyed to London Bridge by water, and from thence was taken by his new master, and embarked in the Dart steamer for Ramsgate, where both arrived the same evening. They were proceeding from thence to Canterbury, when, at Sarre, a village about midway, the dog was missed: inquiries were made two or three subsequent days at Sarre and Ramsgate, but no tidings or traces of the animal could be obtained, until the Saturday following, when, about six in the evening, the dog presented himself at his old quarters, at Hungerford, evidently fatigued and foot-sore by his journey, which was, doubtless, a circuitous one, by the time he was in performing it—a distance of near seventy miles by the direct road. Mr. Phillips had possessed the spaniel upwards of two years, having had him when quite young; he does not believe the dog was ever away from London, and is certain that he had never been in any part of the county of Kent.—*Authenticated by a Correspondent.*

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